

**DOUBLE-PAGE  
PICTURE OF  
ELVIS  
IN THE CENTRE**

# POP

1/-

**Nº 12**  
THIRD YEAR

WEEK ENDING  
14th NOVEMBER

**WEEKLY**



Keith Richards

**FULL PAGE PICS OF  
KEITH RICHARDS  
THE ANIMALS  
RINGO STARR  
BILLY FURY ETC.**



**FEATURES ON  
THE SEARCHERS  
THE KINKS  
THE SUPREMES  
THE HOLLIES**



The Animals



# THE BIG CHANGE!!

Hallo there! The beat scene is always changing. Singers come and singers go. Behind the scenes too, there are always new movements afoot. Managers carving a name for themselves, like Brian Epstein. Recording managers like Shel Talmy, Mickie Most and The Loog, or Andrew Oldham as he is better known are making their names known all over the world. Stars are getting married, and denying it. Or not getting married and saying they are. Stars not turning up at bookings? Yes, it happens.

You the fans want to know what is happening. Well, "Pop Weekly," the only glossy music magazine to have lasted in show business for three years, goes even more go-ahead next week.

Not only will we be reporting on what's happening on the scene but what's going to be happening. And of course what is happening behind the scenes. Yes, it's all happening—and "Pop Weekly" doesn't believe in doing anything by halves. Not only are new, sparkling features by new writers going to be one of the changes,

but the whole of the magazine will be changed.

We aren't just going to ask the stars their opinions. We are going to DIG for them. There may be a few squeals from the stars, or on the other hand from their fans, but when we're finished you'll know what's happening in the business. We won't, of course, deliberately set out to knock the stars down. But we will delve into the background of all the stars. See what's new, what's happening—and you will get the benefit! So get your "Pop Weekly," and look for new and exciting news.

# POP WEEKLY

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THIRD SERIES WEEK ENDING 14/11/64  
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## RADIO INVICTA PROGRAMMES

306 metres Med. Wave

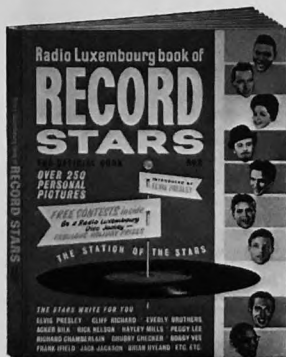
MONDAY to FRIDAY—	
12 pm	Midnight Patrol
2 am	Late Date With Music
4 am	Music At Daybreak
6 am	Early Morning Spin
7 am	The Breakfast Show
9 am	Top Sticks
10 am	Mail Call
11 am	Strictly For Highbrows
11.30 am	Pot Luck
1 pm	Lunch Box
2 pm	Date With Romance
3 pm	Memory Lane
4 pm	Afternoon Session
4.30 pm	Personal Appearance
5 pm	Music For The Evening
6 pm	Close Down

Saturdays and Sundays "A Seat In The Stalls" takes the place of "Date With Romance" at 2 pm.

## Book Review by Vince Pacer

# LUXEMBOURG'S BOOK OF THE STARS

Stars! Stars! Stars! presented every night on the radio by Luxembourg. Now they are presented to you by Luxembourg in their fabulous "Book Of The Stars." This is a hard-hitting, swinging publication and every year Luxembourg appear to add more pages, better pictures and even more interesting features. They must have used every journalist in the country to write the features in this package. This is the sort of book you keep to remember who won the first Silver Disc etc., for everything about this book is worth remembering. I find it especially helpful to remember the names of different singers in different groups. Well worth a read and certainly one of the best to come out of Luxembourg's gigantic pop cave of the stars.



## COMPETITION WINNERS

The winners of the "Fury Monthly" competition are Philip Lettin, Eileen Stokes, and Irene Law.

## PHOTO CAVALCADE

A.S.P. INTERNATIONAL supplied the pictures of The Kinks, The Searchers, Billy Fury and The Hollies.

MIRRORPIC those of The Supremes and Ringo Starr.

J. B. PHOTOS—The Animals.

**DON'T FORGET**  
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## » A Crisp Threesome «

The Three Girls who have taken Great Britain by storm, The Supremes must be laughing their heads off. Their first record made sure that they would soon be over here to pile up plenty of new record sales by TV and personal appearance promotion. Their second record has now proved that they aren't a one hit wonder, as so many of the Americans are. This latest disc *Baby Love* seems to have taken an even stronger hold on the British fans than their first smash, *Where Did Our Love Go*. Personally, I prefer *Where Did Our Love Go*. It had to me a better melody, a more subtle and swinging style and the three girls sang as if they already knew that this was going to be a sensational world hit.

Unfortunately I don't like their second one. It has all the ingredients

of the first disc, but to me it lacks melody, excitement and that hit appeal. Obviously it does have hit appeal, for it's already in the charts and doing nicely but I still feel that one of the reasons why it has done so well is that it hit the charts only a few weeks after the *Where Did Our Love Go* smash had reached the Top Five. I was surprised at the quick release of this disc, but I still don't like it.

It could have been done so much better. It could have been a really sensational No. 1, but not wanting to be too much of a wet blanket I prefer to say that it's in the charts, and that obviously a lot of people like it. Possibly The Supremes will have another newie for release in the near future. I hope so for this group have a great deal of talent, and we need some

coloured singers to put some good harmony and vocal expression into the charts. Most of the British songs have the melody but are completely devoid of feeling. The Supremes make up in feeling and harmony what they lack in singing skill.

On this showing by The Supremes, and I hear that their personal appearances are also very good, I can't see that it will be too long before the Americans are back in our charts. With trios or groups like The Supremes coming rapidly on the scene I hate to think what is going to happen to all our British groups. I'm sure that none of them, bar those exclusive few, will be able to stand up to new American gimmick discs and new releases. I suggest that we watch out for the invasion of the American groups. One thing should be pretty obvious, that The Supremes will be in there, fighting for a chance to hit the No. 1. They have nearly succeeded twice. They may be third time lucky.



# The Unique Hollies

One of the most successful groups of all time in Great Britain, and I think the group most admired by other groups are The Hollies. Every big name in show business agrees that talent is the one virtue needed and for that you need to look no further than The Hollies. They have their own unique sound, and their own way of transforming a perfectly ordinary song into a top class beat number. This is The Hollies. They are ranked in musical talent only after The Beatles, and it seems to me perfectly ridiculous that they haven't had the success that other groups have had in the United States.

Platterwise they turn out what I consider to be some of the best discs ever released by any pop group. Although there is undoubtedly some

similarity of their style on every record, The Hollies have always managed to inject something new and different, enough to send all their records scudding into the Top Ten. In fact, things are certain to swing in the States and in Great Britain, judging by the scene at the moment for the groups who have the lasting talent. There are indeed not all that many. Too many groups of the moment rely simply and solely upon good songs and good arrangements, without thinking of staying in the pop business more than a few months.

The Hollies already have a natural talent for taking old songs and making them sound like new. Their idea of not going to look for new songs all the time

is good. I suggest, however, that they get as many good numbers in the can as possible. The situation with some groups who haven't got half the talent of The Hollies is simply that they record one disc, get a hit, and then work so hard on one-nighters and TV shows that when the time comes for a new release they are positively stuck for ideas, and many of them try to write their own numbers or unearth an oldie to revive.

Luckily, The Hollies have that magical talent to get away with recording old and new songs, and still come up with a hit sound on every one. I still can't figure out why everyone flips over The Beatles and The Stones and yet they don't go quite so crazy over The Hollies, who haven't missed the charts once with every one of their singles, and who have had fantastic personal appearances all over the country. These days it seems long hair and talent have to go hand in hand if one wants more publicity. Let's hope that the shorter-haired Hollies come into the reckoning as one of the top groups of the year.

# BRITAIN'S TOP THIRTY

1	Always Something There To Remind Me (1)	Sandie Shaw
2	Oh Pretty Woman (2)	Roy Orbison
3	Sha La La (9)	Manfred Mann
4	Baby Love (8)	The Supremes
5	Walk Away (4)	Matt Monro
6	The Wedding (3)	Julie Rogers
7	When You Walk In The Room (5)	The Searchers
8	Um, Um, Um, Um, Um, Um (16)	Wayne Fontana
9	Twelfth Of Never (6)	Cliff Richard
10	He's In Town (15)	Rockin' Berries
11	How Soon? (11)	Henry Mancini
12	We're Through (10)	The Hollies
13	Where Did Our Love Go? (7)	The Supremes
14	Google Eye (22)	Nashville Teens
15	One Way Love (12)	Cliff Bennett/Rebel Rousers
16	All Day And All Of The Night (—)	The Kinks
17	Ain't That Loving You Baby (26)	Elvis Presley
18	I'm Into Something Good (13)	Herman's Hermits
19	Don't Bring Me Down (25)	The Pretty Things
20	Tokyo Melody (21)	Helmut Zacharias
21	Remember (27)	The Shangri-Las
22	I'm Crying (14)	The Animals
23	Losing You (—)	Dusty Springfield
24	Any Way You Want It (29)	Dave Clark Five
25	I Wouldn't Trade You For The World (17)	The Bachelors
26	I Won't Forget You (18)	Jim Reeves
27	Now We're Thru' (—)	The Poets
28	Rag Doll (20)	The Four Seasons
29	Goldfinger (19)	Shirley Bassey
30	There's A Heartache Following Me (—)	Jim Reeves



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19	Don't Bring Me Down (—)	Pretty Things
20	Tokyo Melody (—)	Helmut Zacharias

## SOLO ARTISTES POP STAR CHARTS TOP GROUPS

Position	Artiste	Last Week	Position	Group	Last Week
1	ELVIS PRESLEY	1	1	THE BEATLES	1
2	BILLY FURY	2	2	DAVE CLARK FIVE	3
3	CLIFF RICHARD	4	3	ROLLING STONES	2
4	ADAM FAITH	5	4	THE SHADOWS	5
5	P. J. PROBY	3	5	THE KINKS	9
6	BRENDA LEE	6	6	THE HOLLIES	8
7	KATHY KIRBY	8	7	THE BACHELORS	4
8	JIM REEVES	7	8	HERMAN'S HERMITS	6
9	ROY ORBISON	9	9	MANFRED MANN	10
10	FRANK IFIELD	10	10	THE HONEYCOMBS	—
11	JOHN LEYTON	11			
12	SANDIE SHAW	—			
13	CILLA BLACK	14			
14	SIMON SCOTT	12			
15	HELEN SHAPIRO	15			



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18	Don't Bring Me Down (—)	Pretty Things
19	Tokyo Melody (19)	Helmut Zacharias
20	Remember (—)	The Shangri-Las

GREAT BRITAIN'S ONLY  
★ POP STAR CHARTS ★  
Send the names of your 3 favourite stars to: POP WEEKLY, Heanor, Derbyshire

# AMERICA'S TOP THIRTY

(By courtesy of Cash Box)

1	Last Kiss	Frank J. Wilson & The Cavaliers	16	A Summer Song	Chad Stuart & Jeremy Clyde
2	Baby Love	The Supremes	17	I'm Crying	The Animals
3	We'll Sing In The Sunshine	Gale Garnett	18	I Don't Want To See You Again	Peter & Gordon
4	Oh Pretty Woman	Roy Orbison	19	You Really Got Me	The Kinks
5	Do Wah Diddy Diddy	Manfred Mann	20	She's Not There	The Zombies
6	Have I The Right	The Honeycombs	21	Is It True?	Brenda Lee
7	Come A Little Closer	Jay & Americans	22	Everybody Knows	Dave Clark Five
8	Leader Of The Pack	Shangri-Las	23	I Like It	Gerry/Pacemakers
9	The Door Is Still Open To My Heart	Dean Martin	24	Time On My Side	Rolling Stones
10	Little Honda	The Hondells	25	Ringo	Lorne Greene
11	Chuga-Lug	Roger Miller	26	When I Grow Up To Be A Man	The Beach Boys
12	Dancing In The Street	Martha/Vandellas	27	You Must Believe Me	The Impressions
13	Let It Be Me	Betty Everett & Jerry Butler	28	Cousin Of Mine	Sam Cooke
14	Tobacco Road	Nashville Teens	29	Remember (Walkin' In the sand)	Shangri-Las
15	Ain't That Your Baby	Elvis Presley	30	Mr. Lonely	Bobby Vinton

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### Heading For The Top!

Don't you think it's about time you printed a pic of those fabulously wild Pretty Things? Their first disc, *Rosalynd*, didn't do too well in the charts, but their second one, *Don't Bring Me Down*, is a cert for the best sellers. After seeing their performance three times, I can say they are not just another R & B group and they are not given the credit they deserve. So please all Pretty Things' fans, help them to the top where they belong.

Eileen Horsforth (Leeds)

### Still Tops

Manfred Mann did NOT "take all the screams" on the Bill Haley tour as forecast in "Pop Weekly" recently. Sure the audience were appreciative, but compared to the reception Bill and The Comets got it was NOTHING! The audience were yelling for Bill long before he came on-stage and when he did they just went wild! Fans screamed, cheered, yelled through megaphones, jived in the aisles and tried to storm the stage. There were shouts of "Go on Bill, show 'em all up" and "show 'em all up" he did!

No wonder Bill Haley was topping the bill after only one night. Seems like he'll be topping it for many years to come!

Linda and Margaret (London, E.12)

### Now You Know!

What rubbish! Whoever wrote in "Pop Shop" that my idol Cliff has an ordinary voice is crazy, man, crazy. The trouble is, the kids today don't appreciate a beautiful voice and good singing. My opinion is that all the groups have ordinary voices. Personally I don't like the groups at all. To me Cliff is just great, terrific, sensational, ginchy, handsome, fab, wonderful. So to whom it may concern, stop slamming at Cliff. Please print this!

Cliff Fan (Bishop's Waltham)

### The Greatest

So The Stones and Mojos are great on their personal appearances—but what about the world's greatest group—The Beatles? Looked at from every aspect there is no group like them and there never will be!!! Brian Epstein has said this, and millions of fans do, too. I've had the great joy and pleasure of seeing two Beatles' concerts—and they are not merely performers but personalities—the greatest the world will ever know. Oh, and another thing I think charts for groups and stars prove nothing. Just how many people bother to vote? Not every pop picker in the country by a long straw. Best wishes to "Pop Weekly"!

Mary Cooper (Wisbech)

### No Has-Been

Recently I met Helen Shapiro and she is a really wonderful person. She's kind to her fans and the best female singer we have, and how dare they say she is a "has been." Trouble with the kids today, they don't know a good voice when they hear one. At least her words are understood and her future will prove such. When the others have gone she will still be there.

Diane Waight (Birmingham)

### The Most Fantastic

Anyone who thinks The Beatles' popularity is fading should have been at their performance at Walthamstow on 24th October, which proved the very opposite. Of all the shows I've ever been to (which must number fifteen or more), this was the most fantastic. No matter what has been said in the past about them, The Beatles are THE best and the size of their fan club alone proves my point.

Anyway all the best on a great magazine.

Mandy (London)

NOW ON SALE AT ALL NEWSAGENTS

## SWOP SHOP and PEN PALS

We have received and are receiving so many requests for PEN PALS and SWOPS from people in the United States that we are having to publish a special 16-page book chock-full of these items. "POP WEEKLY" space is far too valuable to spare more on this subject.

In this new book you will find full details of many second-hand records of top stars and groups, some now deleted, as well as collections of photos, scrap books etc., etc. It is also a market for most groups' news cuttings, swops, etc.

MOST IMPORTANT, it contains an international PEN PAL section for pen pals required all over the world, particularly fans in Great Britain who desire to correspond with fans in the U.S.A., and of course many American fans who require British pen pals.

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POP Weekly

14/11/64





# DISCUSSION

Hello then—and welcome to a week just crammed with a host of good discs and big names—so let's waste not a word more and go straight into the first one:

On Columbia's "I Wish I'd Never Loved You," Helen Shapiro is at her best. Her deeper tones have mellowed somewhat and are admirably suited to this lilting beater. Ivor Raymonde's orchestration is right in the present-day beat ballad idiom and I'd say this is Helen's best chart bet for quite a time.

The Fourmost ring the change on their Parlophone title, "Baby I Need Your Loving" by having the addition of full orchestra and chorus swelling-up from time to time. There is a certain sameness about the melodic content of this composition and I don't think there is quite the same overall appeal here as on previous platters. Towards the end of the disc the group almost disappears beneath the strong backing—but when the Four do emerge as a foursome their basic group rhythm has much appeal.

Dave Berry's new Decca platter is called "Two Hearts Between One" and it finds Dave giving much "feel" to a "lonely and blue" lyric, despite a surfeit of echo! This slow beater is very similar in sound and style to *The Crying Game* but with a less attractive melody. As on that previous hit disc Dave is in fine form, but I think it is a pity the two discs should have so much in common. On this occasion, however, A Hit surely.

Adam Faith turns to a cover version of Lou Johnson's "A Message To Martha" ("Kentucky Bluebird") for his latest Parlophone release. This very attractive Bacharach/David composition makes ideal material for him, too! The melody and rather slow staccato beat commands the attention—and the feet!! Adam, himself, gives a nicely controlled, fully-effective performance and I think the whole disc has a warm, nostalgic feeling about it which should appeal to dancers and romantics alike. Full marks, Adam—and musical director Ken Woodman!

The Parlophone label has a very exciting new group in *The Jet Set*. The boys' first title is "You Got Me Hooked" and the vocal is delivered with an arresting distinction of tone and feeling. The song, itself, is just about average but it is brought to larger life by a precise performance. The rhythmic beat is well within today's idiom and the only thing I regret is that a new group such as this should have the misfortune to be released at the same time as so many well-established big names. I hope the overall appeal of the disc will be strong enough to make it stick out. Lend an ear yourself and see what you think!

## ★ ★ ★ BOUQUET ★ ★ ★ ★ ★

From this week's goodly bunch of good discs there is one outstanding cracker! The much-hailed and long-awaited *Little Red Rooster* gives me a great deal of added pleasure when I think back over the past. This is, without a doubt, the best all-round "single" disc to come from The Rolling Stones. Mick gives the lyric a restrained, clear delivery which adds power and stature; and the boys' instrumental performance is clean-cut and precise. The lazy, dragging beat is very infectious and there is an unusual (for The Stones!) guitar sound which makes me think of Hawaiian R 'n' B! This highly polished performance and recording will not disappoint any Stoner; nor will it offend non-Stoners—on the contrary, so gently, yet powerfully, appealing is the overall sound that it could well convert some hitherto anti-Stoners! An effective piece of work Mick, Brian, Bill, Keith and Charlie! Here's to it! But it doesn't need any luck!

Quickly following up his smash hit about a woman of the pretty kind, Roy Orbison turns his attention to paper—of the pretty kind! London label's "Pretty Paper" is a slow piece of Christmas sentiment and one of the first discs for the Festive season. Here is swaying rhythm with Roy full of warmth—both qualities being short of the heavier beat. A good and appealing performance even though the overall style may not make the immediate impact of a, say, *Oh Pretty Woman*.

Brenda Lee also turns her attention to Christmas on Brunswick's "Christmas Will Be Just Another Lonely Day." Despite the title, this is a happy, medium-paced beater with Brenda in her best up-tempo mood. The rhythm and melody will attract many ears, to say nothing of Brenda's inimitable style of delivery which, once again, marks her dynamic stamp. The composition itself is not terribly exciting and any success will be entirely Brenda's.

Well, here's a turn-up for the disc! Two new groups—both called *The Rats!* And I have been assured they are NOT one and the same! On the Oriole label, the 'A' title is "Parchman Farm." This group of RATS, from Wigan, strike me as though they are going all out to sound like The Rolling Stones. An R 'n' B type offering with little individual distinction although the lads give a clean-cut performance.



At the time of writing the disc from the other RATS creates a bit of a precedent. Enterprising recording manager, Bunny Lewis, has decided to publicise and exploit the record before finalising release details. So, at this time, the only news we have is that release will be round about the end of November. These RATS hail from Kingston-upon-Hull and "Spoonfull" is also in the R 'n' B idiom but this composition has a distinctive style and The Rats give an interesting, individual performance with neat guitar work and a strikingly effective vocal. A worthwhile disc deserving of worth-while disc-company promotion. Watch out for it! See if you can ig-naw The Rats! Pardon!!

## BRICKBAT

What a disappointment is the new Warner Bros. release from Dick and Deedee! *Thou Shalt Not Steal* is a pretty heavy beater of fastish tempo and it is very difficult to see (or should I say hear!) exactly what lies behind this idea of constant repetition of the title phrase with hardly any melodic content. The total result is a bit dreary to say the least—and even the additional "hah-hah-hahs" and "yeah-yeahs" do nothing to lift it out of the doldrums. Admittedly, there is a bouncy beat but little else to distinguish this disc from the crowd.

And there we are! A pretty exciting week; and I hope you will get a great kick out of the greater majority of the discs. More next week, of course, and I trust you will join me in another DISCUSSION.

Happy memories,

'Bye for now.



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# READERS'



Why Mary Wells topping the bill, on "Thank You Lucky Stars?" . . . **Lorne Gibson** sounds like another Roy Orbison (heaven help us) . . . **Dusty's** discs always sound "muzzy" . . . Glad **Sandie Shaw** got to No. 1 before The Beatles crash in again . . .

**Cliff's** latest record fabulous, ditto **Kathy Kirby's** and what a dynamic version of *No Regrets* . . .

Has **Craig Douglas** given up singing? . . . What happened to that very promising group, **The Eagles?** They should record their version of *April Love* . . . How many people got fed up with **Rag Doll** by **The Four Seasons** before it was available in England, due

to over-exposure on Radio Caroline? . . . Now that **Brian Epstein** has taken over "Merseybeat" will it be dominated by his artists? . . .

There is a coloured singer who has been on Merseyside for quite a few years. Why doesn't someone give him a listen—his name is **Derry Wilkie** . . . Too many girls on the scene with the "same" voice . . . **Kenny Lynch** is certainly becoming one of Britain's most underrated songwriters. Besides writing his *What Am I To You?* he has written **Barry Barnett's I Saw You**, **Carol Deane's Hard To Say Goodnight**, three songs for the **John Leyton/Mike Sarne** film "Every Day's A Holiday," and also a ballad for **Manfred Mann's** next LP . . . Why on earth did **The Undertakers** conform? They're just like hundreds of other groups now . . . Sound on "Sunday Night At The Cavern" very bad; so is the forced screaming . . .

*This feature is contributed by a number of readers each week and the Editor does not necessarily agree with the views expressed.*

## Here are the numbers of the winners of "Poppo" in this magazine. 31st October No. 10

LP	Singles	06174 P	22137 P	31131 P	47431 P	64505 P	72037 P	76556 P
02460 P	00604 P	10917 P	25439 P	31492 P	47793 P	70574 P	75238 P	76908 P
EP:	01093 P	11269 P	25821 P	31603 P	54714 P	70664 P	75347 P	79396 P
10936 P	01369 P	12857 P	31061 P	42393 P	56072 P	71478 P	75837 P	79603 P
11356 P	02045 P	13167 P	31062 P	43529 P	60719 P	71658 P	76806 P	79636 P
25346 P	05072 P	13548 P	31112 P	43801 P	65299 P	71895 P	76227 P	

Here are the numbers of the winners of "Poppo" in *Elvis Monthly*, November No. 11

03270 E	17921 E	42939 E	54645 E	58515 E
09240 E	32256 E	53830 E	54712 E	62009 E
13773 E	36168 E			

Here are the numbers of the winners of "Poppo" in *Teenbeat*, November No. 2

00403 T	17529 T	18506 T	21066 T	25180 T
02901 T	17979 T	20183 T	23789 T	52089 T

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## PEN PALS

Lauren Draper, 1 Bay Avenue, Sea Cliff, Long Island, New York, U.S.A. Female. Beatles, Chad & Jeremy.

Pat Cappell, 121 Crown St., Peterborough, Northants. Female, 16. Adam Faith, Heinz, Kinks, and most other groups.

## SWOP SHOP

Offered: "Pop Weekly's": 1st Year: Nos 10, 12-18, 20, 24, 25, 27, 28, 33-52. 2nd Year: Nos 1-52 (complete set). Wanted: Gene Pitney's *That Girl* (belongs to Yesterday and Eden Kane's *Rain, Rain, Go Away*, plus postage on magazines. Miss S. Russell, 1 Park Side, Marcham, Near Abingdon, Berks.

Wanted: In good condition, the programme that was issued at the Helen Shapiro Show at The Palace, Manchester, from the 4th to the 9th of May this year. Offered: Any reasonable amount of cash. Mr. Edward Kilkie, 56 Main Street, Thornliebank, Glasgow.

Offered: Ten Bobby Vee LP's, from "Sings Your Favourites," to "I Remember Buddy Holly," "The Sponticks in London," "Out-A Space." Joe Brown, "A Picture Of You." Wanted: "Ritchie" and "Ritchie Valens Mem. LP." "Blue Gene" and "Gene Pitney Meets The Fair Young Ladies of Folkland." Also any Roy Orbison, Del Shannon, Johnny Cash LP's. 13784787 Cpl. Hide, W. P., 'M' Troop, 1 Sqn., 28 Sig. Regt., B.F.F.O. 35.

Wanted: Clippings, Photos, etc. about our great Helen Shapiro. Also Helen's 33-inch recorded disc. In fact anything about Helen considered. Offered: Any reasonable amount of cash. S.A.E. to Miss June Barrett, 17 Sun Barn Road, Keepeham, Norwich, Norfolk, NOR 69x.



"I'll be back for 'Top of the Pops!'"





## ★ Can Kinks Hit Jackpot? ★

A disc that had HIT stamped on it before it was even released was The Kinks' version of *All Day And All Of The Night*, their fab, crisp follow-up to their kinky, offbeat, *You Really Got Me*. The Kinks have a marvellous way of working. They seem to take every number and manage to get something different. Sounds, and is in a way, almost impossible, but somehow one gets the feeling that The Kinks just don't follow the usual way of recording. Just walk into a studio, have their number run through a few times and then record it. I believe that they work hard on a number, hard enough to say that when they have recorded a stack of numbers, finding the best "A" side isn't too easy a problem.

Certainly The Kinks could do a lot better on their latest tho'. I have a feeling that this song could have been done very well indeed for some people,

but not for The Kinks as it is now. I'm sure that The Kinks could have taken this song and done it in another style and made a much better job. It doesn't to me, mean as big a hit as their *You Really Got Me*, which I didn't like at first but which later turned out to be well worth while.

To be very honest I didn't think much of The Kinks' songs or first record at all. It was only after a great deal of playing that I eventually realised that this disc could be a really hot seller. Maybe it's the same feelings I have on the second one. So far I've only played it four times. Maybe another forty and I'll change my mind, but I'm not one of those people who say that it's a great disc to me, when I don't really think so. Judging by the rave receptions it has got everywhere it certainly looks as if I'm going to be wrong again.

In fact it could be the surprise disc of

the month and pinch the No. 1 slot from Sandie Shaw or whoever will be at the top slot in the next few weeks. The Kinks are in fact already starting to lay claim to a big hit in the United States. Their first disc has already paved the way by selling the odd 100,000 copies, and their second one should do about double, if I've guessed the right American attitude. The Americans are much more gullible than British teenagers. It takes a lot of hard work to get accepted by them, but once you are, as a pop star you can be pretty sure of having at least four hits there, even if the records are bad, and some of them are.

The Kinks, anyway, will in my opinion hit a fortune whether they hit in America or only Great Britain. They don't have to be great singers if they can produce such a distinctive style.



# A Real Hot Group

What I call a really hot group are The Searchers. These guys are so nice it's like being with all your closest friends. Mainly, of course, they revel in the fact that whatever happens to groups they seem to have a sure fire success symbol that spells hit with every one of their releases. Certainly I rate The Searchers as one of the most talented teams on the beat market. They have a fantastic feel for knowing what to record, and so far their judgment has been exactly right. The last time I met them they had just recorded their latest single, *When You Walk In The Room* and they were worried, as so many new groups were hitting the charts.

I told them then that they could expect another Top Ten hit, but they were still worried. Indeed the record did move quite slowly at first. Then it died a little more on sales as the new

disc came out a week later, but suddenly wham—and they were back in the business with the disc flying into the Top Ten. The Searchers have made it in a big way with their fans. They have also made it in a big way with their own personal lives inside show business. I have yet to meet anyone in show business who doesn't like The Searchers, except for a couple of disgruntled groups who wished they had as much success as The Searchers.

To me, they are not only personality conscious, but happy too, a thing which seems to be getting rarer and rarer among the big groups. Immediately a group enters the charts these days they are subjected to lots more people who wait hand and foot on them, mostly in the hope that they can make money out of them. This situation is ridiculous, but it still exists. I think that

some of the new groups who seem to get so high and mighty over the fact that they've got a hit could take a lesson or two from The Searchers, who work sometimes 24 hours a day and spend a fantastic amount of time worrying over whether they've given a good performance.

Yes indeed, whatever may happen in the world of pop in the next few weeks, you can be pretty sure that The Searchers will still be riding high, and I wouldn't like to bet anyone that they won't be in the charts this time next year. A lot of things can happen in pop music in a year, but I'm pretty sure that whatever does happen will leave The Searchers in a very nice position. Given the time, they will be heading the charts whilst other groups currently hitting the charts will be disappearing from the scene.

# Buzzin' Dozen



**ELVIS PRESLEY**, who has been keeping remarkably stable through all the beat groups and who celebrated recently ten years in show business must be feeling pretty pleased with himself. He has now got the money that he has been after for so long, a million dollars a film, plus a percentage of the profits. His fee beforehand was nothing really. Just 350,000 dollars and forty per cent of the profits. With two more Gold Discs from LP's in the last few weeks and a new LP "Roustabout" out soon, he has no plans but to spend a happy Christmas at home.



**SIMON SCOTT**, the much heralded new singer, who broke the Top Forty with his first release after massive publicity, now has a second stab with one of the most unusual discs of the year. My first impression was that I didn't like it. One keeps hearing about records that grow on you. Well, this is one of them. Everyone who has heard it walks away saying, "Well, it could be a hit" and then ten minutes later they are on the phone yelling "It's a hit!" It's definitely going to get in the charts by our judgment anyway. See what you think. Nip down to your disc store and get a copy of *My Baby's Got Soul*, and if it doesn't get an award as one of the biggest sellers of the year it should get one as the most unusual disc of the year.



Little Miss Dynamite, **BRENDA LEE**, looks all set to remain one of the top girl singers for years. She apparently went down a bomb on the Royal Command Performance, against many artists who have been singing for years, and I wouldn't be surprised for someone to suggest that she has her own TV show over here, rather like the Lena Horne spectacular which grabbed such terrific reviews. Only trouble is that her last disc after two or three misses was produced by an English record producer. Now all we need is for her to fly backwards and forwards every time she wants to cut a single.



One of the biggest stars of the future say the musical papers, and for once we all agree. The star in question, **DAVE BERRY**, Dave however can't be feeling too happy. His group, The Cruisers, are now a solo unit. Since Dave has emerged as such a big solo attraction the group have agreed to split up into two separate combos. Dave now has a new group to back him on record, the Frank White Combo, another group from his home town. However, Dave shouldn't be feeling too broken-hearted. Plans for his future look very rosy indeed.



An American star whose name doesn't mean much over here at the moment, **BOBBY JAMIESON** is having fun with the English Press. One of the musical papers reported that he should be here next month to record for Andrew Oldham. The Rolling Stones' recording manager. Actually, he's been here three weeks secretly and has already started recording for Andrew Oldham. From the rumours that are now surrounding this guy it seems as if a big publicity build-up is going to hit this country when Oldham releases the first single by Bobby. He has a Beatle haircut and doesn't look any different from any of our singers.



Those people who said that **THE ROLLING STONES** would never be as popular as The Beatles or get anywhere as big must be having second thoughts. After their sensational success in France and now their even bigger reception in America, one must consider that The Stones are really going to hit the jackpot with the next single here. I gather that even E.M.I., who handle The Beatles' discs, are making sure that the release dates don't click at the same time. It might be embarrassing if The Stones got to No. 1 before The Beatles.



One group for whom every one is forecasting a great future is **THE PRETTY THINGS** whose disc *Don't Bring Me Down* has shot into the Top Twenty and now gives this talented bunch a break for the Big Time. Like their friends, The Rolling Stones, The Pretty Things are getting the big build-up treatment all over the world. In America they are referred to in advertisements as "millionaires." I'm sure The Pretty Things would love that part to be true. They could well be however, considering the number of offers that have flowed backwards and forwards since their disc shot into the Top Twenty.



Pop star-actor, **IAN GREGORY** who has just finished the star part in "Gonks Go Beat," is writing a film script for one of Britain's biggest groups. In between he is being showered with praise from the three films he has made over the past few months. Although he is better known as an actor rather than a singer, Iain has made pop records, but really doesn't have the time to promote them. "Acting has always been his main ambition" says his Press release. Iain told me however that he has just had six poems accepted by a well-known publisher.



What do you know? Those kinky guys, **THE KINKS**, are back and rarin' to go with their new single *All Day And All Of The Night* which has shot into the Top Twenty without much prodding. In the States with Stonemania still hitting Beatlemania these lads could get in between the two and start Kinkmania! Keep your eye on them. They have the talent they have the looks, or should it be locks, and they know just what sort of style the record-buyers are going for at the present.



News comes that **BERN ELLIOTT** and his manager have signed a five-year recording contract with Decca and that his first titles with orchestra and chorus backing are already in the can. They are a Burt Bacharach number, *Make It Easy On Yourself* and *Guess Who*, both ballads, and *Forget Her* which was released in the States only by Danny Williams. The final selection from these three will be released at the end of the month. Bern's new backing group is named The Clan and the line-up is three guitars, organ and drums, plus vocal harmony which adds up to a very solid sound. Big Dave Cameron, lead guitar, was formerly with The Fleeckers and The Giants.



The number of letters we get from **BILLY FURY** fans who want to know why Decca suddenly spring new releases from Billy without advance publicity is quite amazing. Most of the fans blame Decca for the fact that after a six-year period Billy has had over a score of hits and yet not made the No. 1 slot once. Unfortunately we can't help them with his next release either. No one seems to know what it's called. Still, we'll take bets that it reaches the Top Twenty too.



The No. 1 girl, **SANDIE SHAW**, should watch what's happening with her voice. Her golden tonsils, already suffering from a heavy cold, still need to be in top form against the Dusties and the Cillas. Dusty, her biggest rival, looks all set to smash the Top Five with her *Losing You*, which was part-penned by brother Tom Springfield. Sandie of course has already collected a Silver Disc for her *Always Something There To Remind Me*. This disc could also start her off in the States. It's the type of number with which Dionne Warwick and Mary Wells have been scoring.

Ringo Starr



**POP** WEEKLY

**NUMBER TWELVE**  
Week Ending 14th November

**ONE  
SHILLING**

Billy Fury

